



National Commission for Culture and the Arts

2007 - 2010

Culture and the Arts for National Identity and Sustainable Development

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I. Introduction

The challenge of developing the Filipino's creative spirit has been the inspiration of all organized efforts by the National Commission for Culture and the Arts (NCCA) together with its six attached Cultural Agencies [namely, *the Cultural Center of the Philippines, the National Museum of the Philippines, the National Archives of the Philippines, the National Historical Commission of the Philippines, the National Library of the Philippines, and, the Komisyon sa Wikang Filipino – Commission on the Filipino Language*] as well as our partner Non-Government Organizations (NGOs), to raise culture and arts awareness to the national level. Several efforts have been made by artists, cultural workers, government and NGOs to preserve and promote the country's cultural heritage.

The culture and arts community envisions ***a Filipino people and a nation united, empowered, and sustained by its cultural and artistic life and heritage.*** Therefore, as the principal government agency for culture, the NCCA together with the Cultural Agencies effectively performs its respective roles of setting directions for and coordinating the participation of the cultural sector in nation building.

Thus, the NCCA is responsible for *culture and the arts* in the Philippines --- and, if not in name, NCCA, however, serves as the *de facto Ministry of Culture*.

II. Assessment and Challenges

The Commission's developmental framework was shaped by the Philippine Development Plan for Culture and the Arts 1992-2000. This first **Culture and Arts Plan** was ratified by **President Fidel V. Ramos** on April 7, 1993 through Memorandum Order No. 117. The Plan was the first ever drafted framework for cultural work in the country. It focused on three major programs: 1) *Institutional Building*; 2) *Infrastructure Development*; and, 3) *Program Expansion*. Phase 1 (1990-93), covered the institution building or the creation of NCCA under RA 7356. The cultural network was strengthened in terms of national committees, commissioners and projects implemented. Phase 2 provided for cultural infrastructure, which was accomplished such as the development of the cultural zone around Rizal Park, the NHI Building, NCCA Building, and the completion of the National Museum. Lastly, Phase 3, programs and grants assistance expanded from a measly 15 projects in 1988 to around 800 projects from 1992 to 1995.

During **President Joseph Ejercito Estrada's** Administration, the government continued to be supportive of the arts movement, with the vision: ***"A Filipino nation united, empowered, and sustained by its cultural and artistic life and heritage"***. Most of the funding came from the annual government appropriations and the National Endowment Fund for Culture and the Arts (NEFCA); most of the targets in the plan were accomplished. It was during this term that the six (6) Cultural Agencies were attached the NCCA for policy and program coordination and collaborative arrangements per EO 80.

In 2005, seeing the need to maximize the potentials of culture vis-à-vis the challenges of the times, the Arroyo government (**President Gloria Macapagal Arroyo**) approved the Medium Term Philippine Development Plan for Culture and the Arts (MTPDPCA) covering the period 2004-2010. President Gloria Macapagal-Arroyo, underscoring the importance of *culture* as a catalyst for values formation and human rights education, to promote a culture of peace, social justice, and sustainable development has ordered a separate full chapter on culture as an essential ingredient for poverty alleviation and fighting corruption as we forge our national identity with cultural diversity through a creative economics program. She has also issued a presidential proclamation designating 2005-2015 as the *Decade for Good Governance and Good Citizenship* to fight corruption and eradicate poverty. President Gloria Macapagal-Arroyo stated: *"Culture not only reflects but molds moral standards. My vision is to mobilize culture to improve moral standards in society to provide a strong foundation for good governance and in the process win the fight against poverty and corruption."*

The seven thrusts of the 2004-2010 Medium Term Philippine Development Plan for Culture and the Arts (MTPDP-CA) continue to be the basis for the priority projects on culture since they respond to the national goal of *human and economic development* and

contribute to the goal of *reducing poverty*, improving the relevance of *education*, and ensuring *peace* throughout the country, particularly in conflict-affected areas with special focus on Mindanao. This was also anchored in the Government's 10 Point Agenda for 2004-2010, and in line in the UN Millennium Development Goals (MDGs). There are seven program thrusts / classifications identified and created as the framework for direction, policy development, and from where project ideas can be developed in addressing the needs in the sector.

The culture and arts sector's efforts were directed to the following priority strategies:

1. Mainstream Culture and Development in plans, policies, programs, and projects, providing KALAHI cultural services for the poor, particularly the marginalized, the minorities and the migrants;
2. Institutionalize culture in education, media and in good governance, specifically focusing on formation of patriotic values for moral reform, and to fight crime and corruption, poverty and pollution, drugs and depravity, ignorance and injustice, tyranny and terrorism;
3. Continue the implementation of programs for the promotion of cultural liberty and excellence in artistic development that forges the identity, memory, vision and conscience of our nation;
4. Promote sustainable heritage conservation approaches to nurture historicity and preserve our patrimony of bio-cultural diversity;
5. Create special cultural programs in line with national peace and unification initiatives to help end violence and promote conflict resolution through multi-cultural dialogues;
6. Encourage the generation of jobs or livelihood through the animation and growth of cultural industries, and eco-tourism highlighting the wealth of indigenous heritage and new routes of artistic expressions rooted in traditional cultures, merged with creative, modern experiments that pushes the execution of UN millennium development goals; and,
7. Expand cultural exchanges and agreements with other countries for international understanding, tolerance and underscoring cultural diversity.

The implementation of the MTPDPCA 2004 to 2010 had certainly been challenging with the NCCA, nevertheless, for the past five years, it had successfully addressed the various issues and concerns contributing to the fulfillment of its mandates.

Considerable gains have been realized for most of the identified targets for the different programs and activities for culture. But, much can still be done in ensuring that initiatives are well rationalized, effective, and produce greater impact. Overall efforts to create greater awareness about issues and perspectives on culture, as a growing concern in human development and governance, still need to be pursued more aggressively to reach a wider audience among government agencies and the general public.

Certainly, the unique feature of the Commission's partnership between the government organizations and the private sector has been our continued strength in the pursuance of our mandate. The six Cultural Agencies and the four NCCA Subcommissions [*Arts, Cultural Heritage, Cultural Communities and Traditional Arts, and, Cultural Dissemination*] and its 19 National Committees [*representing the various fields and sectors of culture and the arts*] with almost 300 members nationwide is the mechanism that provides the participation of the civil society in the formulation and implementation of programs, activities, and projects for cultural development. The NCCA constantly recognizes the significant contributions and encourages the continued involvement of the civil society in the preservation and promotion of Philippine culture and the arts.

For the past five years, we have collaborated, coordinated, and worked with almost a 600 NGOs in the implementation of culture and arts projects nationwide and even abroad. These include Peoples Organizations, Tribal Councils, various Culture and Arts Groups, from the academe, various government leagues and international partners.

We can say that we can look back with satisfaction and look forward with great hope in the dynamic application of culture as a womb for nourishing life as a force for values education and social transformation as well as a vehicle for international understanding and cooperation. Moreover, we have pursued fervently the request to break barriers that arts as perceived by many, are not just for the elite.

The NCCA work with the principle of partnership, collaboration, and shared responsibility in effectively and efficiently achieving the implementation of cultural programs as well as maximizing of resources.

The NCCA assistance was in the forms of Grants, Technical Assistance, and Collaborative Partnership with both the government and private institutions and organizations. Other NCCA Grant Assistance is in the form of nationwide conduct of (1) Project Proposal Writing; (2) Speakers and Resource Persons Bureau; and giving of (3) NCCA Outreach.

Grants were announced to the public for submission of projects as prescribed by the thrusts of the Commission and the 19 National Committees or the sectors of arts and culture. Support was also given to institutional projects and inter-agency activities and commitments as well as programs for culture and diplomacy. A general theme is usually approved by the Commission at which shall be the basis for the approval of projects. Deadlines are set for the announcement of guidelines and strict implementation for the submission of projects.

Accomplishments

For the recent four years, the Commission had successfully addressed various issues and concerns contributing to the fulfillment of its mandates. The NCCA has approved more than **2,000 projects** amounting to **Php1,031.554Million** as sourced from the National Endowment Fund for Culture and the Arts (NEFCA) amount exclusively to fund various culture and arts activities nationwide.

CY	No. of Approved Projects	Amount of Approved Projects (PhP)
2007	356	159.348
2008	546	206.534
2009	654	440.797
2010	473	224.882
Total	2,029	1,031.554

The relative increase in the number of yearly-approved project proposals as compared to the measly 150 projects [average] in 2004 can be attributed to the new project programming and improve project process, which was particularly introduced in early CY 2008 and fully implemented in CY 2010. This has indeed been a great accomplishment of the NCCA generating more proposals coming from the regions, especially in the Mindanao areas. Thus, answering the concern that projects are mostly Manila centered. The extensive call for project proposals, which was announced in advanced, setting a prescribed deadline of submission of projects, had indeed improved the proposal mechanism in generating interest and reaching more clients even in far-flung municipalities. The NCCA Secretariat has conducted technical proposal writing seminars. With an early thrust, theme, programs, projects and an activity, the NCCA would have a definitive goal, and impact.

The accomplishments of the Commission for the various programs and projects were in accordance with the following themes: For CY 2008, Arts and Culture in Public Spaces focus on Values Education (*good governance and good citizenship*); for CY 2009, **Arts and Culture for Sustainable Development** (*environmental sustainability, gender sensitivity, health education, cultural diversity, creative industry, eco- tourism, peace advocacy*); while the general theme approved by the Commission for 2010, **Global Partnership through Arts Culture** was the basis for the approval of projects. The theme likewise was indeed very timely as we have the honor to be the first "ASEAN Culture Capital" – *the cultural gateway to ASEAN Region for 2010-2011*.

Urdaneta Park Monument created by 4 National Artists inspected by President Macapagal-Arroyo and acclaimed as world class.

- Inter-Committee Regional Meeting. We would wish to continue the conduct of the *Inter-regional Committee meetings* for Executive Committee Members from Mindanao, Visayas, Luzon, and National Capital Region (NCR) to discussed collaborative culture and arts programs and projects for their respective regions, such as the Lihok-Bisaya of the Visayas Group and the NAWAN of the Mindanao Group.

Legislative Agenda & Executive Proclamations

- **RA No. 10066: "An Act Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for Other Purposes" otherwise known as the Cultural Heritage Law of 2009.** [After almost 16 years since NCCA advocated for its passage in 1994, the long wait is over. The country can now be assured of a continued commitment for the protection and conservation of our national cultural heritage. This year, it is hoped that its Implementing Rules and Regulations have been completed.]
 - **Agreement between the Republic of the Philippines and the Holy See on the Cultural Heritage of the Catholic Church and a national agreement with CBCP and NCCA.** [The Agreement has been signed and the Technical Working Group for the finalization of the national agreement has been organized by the joint commission of the Philippine Government and the Catholic Church Representatives. The national agreement will articulate the international agreement between the Holy See and the Philippine Government, which was ratified in 2007. The lead in this venture is the NCCA together with the DFA and the CBCP.
 - **RA No. 9470: "An Act to Strengthen the System of Management and Administration of Archival Records, Establishing for the Purpose the National Archives of the Philippines, and for other Purposes"**
 - **Presidential Proclamation No. 1262: "Declaring UNESCO-ITI World Theatre Week March 21-27 in the country to model Cultural Care-giving best practices on the MDGs in the country"**
 - **Presidential Proclamation No. 439: "Declaring the Month of May of every year as "National Heritage Month"**
 - **Presidential Proclamation No. 1906: "Declaring the Month of October of every year as 'Indigenous Heritage Month'"**
 - **Presidential Proclamation No. 1207: "Declaring December 28 as Holy Innocents Observance as a day dedicated to street kids, abandoned youth, the differently-abled and children in difficult circumstances,"**
 - **Administrative Order 281; "Creating a national organizing committee to celebrate the honor of the Philippines as 1st ASEAN Culture Capital (2010-2011)"**
 - **RA No. 10086: "National Historical Commission of the Philippines, 12 May 2010"**
 - **RA No. 10087: "The National Library of the Philippines, 14 May 2010"**
 - **Presidential Proclamation No. 934: "Declaring the Second Week of December of Every Year as Architecture Week"** has also been activated
2. **CULTURE IN EDUCATION.** Institutionalize culture in education, media and in good governance, specifically focusing on formation of patriotic values for moral reform, and to fight crime and corruption, poverty and pollution, drugs and depravity, ignorance and injustice, tyranny and terrorism.

- A. The Philippine Cultural Educational Program (PCEP).** The **Philippine Cultural Education Program (PCEP)** or *Education for all* is the continual policy of the Commission, and, *culture* is the catalyst to achieve this. The Commission continues the implementation of the activities under the PCEP, created to provide direction for cultural education in the country, such as National Training Programs on Culture-Based Teaching of Basic Education, Textbook Writing, and Certificate programs, as well as Training of Teachers in special programs for the arts. And, the NCCA implements these endeavors in partnership with the DepED and the private organizations in the field of Cultural Education.

National Cultural Mapping Project (NCMP)

The *National Cultural Mapping Project* is a major activity under the PCEP to produce database that would inform all cultural education program initiatives of the NCCA, including the development of curriculum and instructional materials. The data generated by the project would serve as the bases for the Cultural Index and the development of culture-oriented Minimum Learning Competencies for use in textbooks and culture-base resource materials for use in formal, non-formal, and informal education.

National Institutional Consortium

Similarly, the *consortium*, which is also an activity of the PCEP, was conceived as a conduit mechanism for implementation of PCEP activities / projects in the formal education sector that provided with representatives of Higher Education Institutions (HEIs), regional studies and research centers, and other region-based cultural institutions nationwide through CHED collaboration.

An Alternative Learning Approach is undertaken through a cultural care-giving agreement for application of ladderized curriculum and acceptance of arts and media modules into the voc-tech studies framework of TESDA. Examples are the year round Cultural Care-giving services highlighted during the impact of *Ondoy* and *Pepeng* and the linking of Schools for Living Traditions with DepED Regional Arts Schools. The specific training modules in prison the heritage restoration-based Escuela Talleres and the flexible set up of a Baler Academy of Performance and Media Arts.

- A. Concern on the Multi-Lingual Education.** As regards our continued advocacy efforts particularly on the **Multi-Lingual Education**, the NCCA supports the proposal for the adoption of the mother tongue as the primary medium of learning starting from the Early Childhood Care and Development (ECCD). Exposure, immersion and practice in Filipino and English while learning the other subject areas in the mother tongue, will provide students sufficient oral language background on which to build literacy in these languages so that they may eventually use it as a tool for learning.
- B. The Escuela Taller Program** (School Workshop in Manila) was in full operation in January 2009. This is a collaborative project of the Government of Spain through the Agencia Espanola de Cooperacion Internacional para el Desarrollo (AECID) and the Government of the Philippines through the NCCA. Other partners include the Intramuros Administration, TESDA, City of Manila and the Department of Social Welfare and Development (DSWD). This is a technical-vocational formation project carried out through the creation of a School-Workshop, and, the actual school and practicum at the Revellin de Recoletos in Intramuros. It employs a methodology based on the "*learn while doing* or the *theory and practice system*" – a fundamental strategy to guarantee an effective application of the acquired theoretical knowledge, and to achieve better access to employment upon completion of the formation. Almost 60 students graduated from the 1st phase of the Talleres Program in the various fields of restoration and recovery of cultural heritage such as woodworks, restoration of painting and finishing, carpentry, plumbing and electrical, bricklaying and in masonry. Plans on the work placements of the students are ongoing. There are now offers for employment from some interested entities. This project not only creates and institutionalizes training programs catering to the needs for jobs related to cultural heritage restoration. But these are the answers to our quests for a qualified and productive occupation; generating, preserving, enhancing and facilitating access to better and more employment. The second phase of the project started November of the same year. In the related matter, Satellite schools are also being looked at now,

and considered in the regions, such as the partnership with the Concepcion Elementary School in Barangay Concepcion, Malabon City, which will house 13 classrooms. The construction of the building will involve the pioneer students of Escuela Taller Intramuros as on-the-job trainees.

3. CULTURE AND DIPLOMACY PROGRAMS. Expand cultural exchanges and agreements with other countries for international understanding, tolerance and underscoring cultural diversity.

A. International cultural, bilateral, multi-lateral agreements and memoranda of understanding with our international partners.

- For 2008-2010, we have activated our partnerships with *Vietnam, Mexico, China, Estonia, Japan, Iran and Singapore*. These agreements included reciprocal cultural exchanges and opportunities for training in the various cultural disciplines that enhance Philippines international relations. We are on track with our diplomatic agreements in culture and giving direction beneficial for our country in terms of cultural exchange.
- The Commission also worked closely with international organizations as the United Nations, ASEAN Committee on Culture and Information (ASEAN-COCI), UNESCO, the International Council of Museums (ICOM), International Commission for Conservation in Rome (ICCRROM), International Music Council (IMC), Forum of East Asia-Latin America Cooperation (FEALAC), Asia-Europe Museum Network (ASEMUS), and International Federation of Arts Councils and Culture Agencies (IFACCA), the International Theatre Institute (ITI), and, the global network of arts councils and ministries of culture.
- The Philippines won consecutively twice 1st place in the Stand Up Against Poverty—globally. UN Secretary General Ban Ki Moon personally accepted a mural painting from Batanes on the MDGs as a gift from the Philippine Government at the UN as a testament of the brilliance of our artists.

B. ASEAN AMCA-SOMCA-AFA and 1ST ASEAN Culture Capital

- Year 2010 – 2011, the Philippines can certainly celebrate and enjoy the beauty title or championship crown as the **First ASEAN Culture Capital for 2010-2011** with the execution of a presidential proclamation for actualization. Recognizing that culture is inevitably an essential ingredient for development and regional identity We will be able to build a paradigm of the wreath of cultural diversity in our 17 regions including Muslim Mindanao by focusing on a city or a province per month to have a cultural panorama of our traditions and artistic genius harvesting new artistic routes of social expression from ancestral roots. This then considered the Philippines as a cultural gateway to ASEAN.
- The NCCA hosted the ASEAN-COCI meeting in 2010; while in the same year, the Commission conducted a high level ASEAN meeting on Intellectual Property Rights at the Indigenous Peoples gathering in Capiz; *and the 36th Ship for Southeast Asian Youth Programs*. NCCA with ITI held an ASEAN Performance and Media Arts Workshop, and ASEAN Ministerial Meeting on Media Content.
- The Philippines hosted the 4th ASEAN Ministers Responsible for Culture and the Arts (AMCA), AMCA + 3 Meeting, and the 6th Senior Officials Meeting for Culture and the Arts (SOMCA), SOMCA + 3 meetings in March of 2010. The NCCA successfully implemented the 4th ASEAN Festival of the Arts. The event was held in Pampanga where the Philippines was launched as the **First ASEAN Culture Capital for 2010-2011**. A multiplicity of cities/ provinces will be highlighted traveling through a cultural highway to cumulatively portray the panorama of our rich bio-cultural diversity, the creation of brilliant artists and master artisans linked to the dynamism of other cultures of ASEAN and dialogue partners to catalyze the kinship solidarity and regional identity of ASEAN.

B. UNESCO approved programs

- Expanded cultural exchanges and agreements with other countries for international understanding, tolerance and underscoring cultural diversity.

- The Philippine was designated as Asia-Pacific Bureau of the UNESCO International Theatre Institute (ITI) Chair on *Theatre for All*. It has made possible linkages for international participation expanding Philippine Arts Festival in February. The projection of the Philippines in the global scene was formalized with the hosting of the 31st ITI Congress and Theatre Olympics of the Nations attended by 80 countries held in 2006 to launch the global movement of *Mobilizing Cultural Diversity for the MDGs* presided by UNESCO Director General Koichiro Matsuura.

4. CONSERVATION & PRESERVATION OF CULTURAL HERITAGE. Promote sustainable heritage conservation approaches to nurture historicity and preserve our patrimony of bio-cultural diversity

A. Conservation and Restoration Works

- **World Heritage Sites.** The NCCA continued its coordination work for the rehabilitation and restoration of the four UNESCO declared World Heritage Sites, namely, the *San Agustin in Paoay, Ilocos Norte*; *La Asuncion de la Nuestra Señora in Sta. Maria, Ilocos Sur*; *Santo Tomas de Villanueva in Miag-ao, Iloilo*; and *San Agustín in Intramuros, Manila*. Efforts were also done to maintain the Spanish Colonial Period Churches declared as National Cultural Treasures. Most of the conservation of built heritage projects including vernacular architectures is done in partnership with the National Museum and the National Historical Institute.
- **Metropolitan Theater.** The NCCA supported the rehabilitation of the Metropolitan Theater in Arroceros, Manila, which had its soft opening in April 2010 and likewise the unveiling of its marker as a National Cultural Treasure last June of the same year. The Conservation Management Plan for this art-deco theater has been prepared and finished was the roofing of the theater and the stage. In partnership with the GSIS, the City of Manila, the NCCA, and the private sector initiatives with Kuya Germs Moreno as mobilizer for the *Friends of the Met*, we are optimistic that this shall be operationalized soon.
- **Other Vernacular Architecture.** With the National Museum, the architectural documentation of the **Kawayan Torogan in Lanao del Sur** shall be started to determine the amount needed for rehabilitation work. The Torogan is an imposing stately house of the Maranao elite.
- **Intramuros Administration Museum.** Approved in 2009 was a Grant to the Intramuros Administration in Support for the *Construction of an Ecclesiastical Museum for the Intramuros Administration (IA) Collection* located at the old Ateneo Site, Intramuros, Manila.

B. Preservation Efforts (Intangible Heritage)

- In support for protecting intangible cultural heritage, the NCCA has been sustaining the program for the **School of Living Traditions (SLTs)** for ten years now, together with the **Manlilikha ng Bayan Centers**, with the fervent intent of preserving the important traditions, technology and skills of the indigenous communities in the Philippines. Almost 269 SLTs were established for the period under review, benefiting around 8,000 students in various regions nationwide including the nine Manlilikha ng Bayan Centers.
- **NCCA-Intangible Heritage Program** continued its activities with the Provincial Government of *Ifugao* and the department of Education-Division of *Ifugao* in the implementation of the **Hudhud** Three-Year Action Plan (2004-2008). The safeguarding programs in the education system, provincial government structure, and private sector were institutionalized and the prestige of the chant and of the practitioner was enhanced. The *Hudhud* SLTs expanded from 19 to 25. The *Hudhud*, along with *Ifugao* dances, songs and traditional games and sports, has been integrated in the basic curriculum of the Department of Education as part of its thrust to integrate indigenous knowledge in the local school curriculum. Likewise, the *Hudhud* festival, a gathering of students is annually held.

Under the stewardship of the DepED Division of *Ifugao*, the *Hudhud* School of Living Traditions has expanded from 19 to 25 and expected for further expansion.

- Similarly, we are vigorously working towards popularizing the **Darangen**, another UNESCO Proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity just like the Hudhud.
- The Subcommission on Cultural Communities and Traditional arts has supported **76 indigenous festivals** of various indigenous groups and communities throughout the country for 2007 to 2010.
- **Other nominees in the World Heritage List.** In 2005, the NCCA with the UNESCO National Commission of the Philippines, together with public and private stakeholders did a careful review of the country's heritage sites. From that review, 26 sites, i.e., 11 cultural and 13 natural, and two mixed (both cultural and natural) – were submitted to the list of sites for consideration to the UNESCO World Heritage Lists.

5. PROMOTION OF CULTURE AND THE ARTS. Encourage the generation of jobs or livelihood through the animation and growth of cultural industries, media content and eco-tourism highlighting the wealth of indigenous heritage and new routes of artistic expressions rooted in traditional cultures, merged with creative, modern experiments that pushes the execution of UN millennium development goals;

A. Sining Pang Lahat (Arts for All Programs)

- For 2007-2010, the NCCA supported around 144 projects and activities through the Outreach Program, giving assistance and exposing artists through performances. We conducted around 288 training workshops and lectures in schools, arts councils, local government units and other government agencies, nationwide through the **Speakers' Bureau Program**.
- Of note to mention is that, we have established a venue for our budding young contemporary visual artists through our **regular exhibition at the NCCA Gallery**, which is a joint program of the National Committees on Visual Arts and Art Galleries.
- The celebration of the **Independence Day** every June has been a commitment of the NCCA as well as the other regular commemoration of historical events like Rizal Day, particularly its big celebration this month of June for the **commemoration of Jose Rizal's 150th Birth year**.

Flagship projects of NCCA are supported and celebrated nationwide:

- **Philippine Arts Festival (February).** The Philippine Arts Festival or the **National Arts Month** is born out of *Presidential Proclamation No. 683* celebrated the whole month of February. For 18 years now, the NCCA has been organizing the event with series of festivities and activities mounted throughout the country.
- **World Theatre and Women's Month Celebration (March).** President Macapagal-Arroyo proclaimed World Theatre Week March 21-27 which has been the occasion to harvest good practices of cultural care-giving from its Cultural Care-giving Summit/ Workshop & Festival to profile the value of culture as an essential ingredient of development and a tool for values education. It has been an occasion to honor outstanding Theatre Artists with the affirmation of the Office of the President as World Theatre Day Awards.
- **International / World Dance Day Celebration linked to Earth Day (April).** The NCCA has been hosting and implementing various dance workshops and performances. Started in 2009, the *International Dance Xchange: the Philippine International Dance Workshop and Festival* was convened in Dumaguete and

attended by dance companies from Malaysia, China, Singapore, Japan, Spain, Hong Kong, South Korea, England and the United States. It provided venue for interaction and facilitated learning among dancers, directors, dance teachers, choreographers, tourism and cultural officers and dance scholars. This then shall be an annual activity of the Commission.

- **Filipino Heritage Month (May)**. Every May the NCCA in cooperation with the *Filipino Heritage Festival* (FHF) organizes the annual celebrations of the **Filipino Heritage Month**, to strengthen the people's awareness of cultural heritage sites, structures, and landscapes, and encourage their participation in the preservation of these cultural legacies through various activities such as performing arts, visual arts and fashion exhibits, thematic culinary events as well as popular folk food fairs, design retrospectives and competitions, media and literary events and homage to living traditions and intangible heritage.
- **Indigenous Peoples (IP) Month (October)**. The NCCA Sub-commission on Cultural Communities and Traditional Arts (SCCTA) through the various LGUs and in partnership with the National Commission on Muslim Filipinos (NCMF) and the National Commission on Indigenous Peoples (NCOP) celebrates the IP Month every October. *The Festival* gathers cultural communities that highlights significant aspects of their way of life, both material and non-material culture and tradition.

C. Effective Communications Program. In order to promote cultural events that engender pride of place, heritage, history, and language, and awareness of social conditions, NCCA used the printed word, broadcasting, and the internet to reach both cultural workers and the public alike.

Key words, such as, *synergize, collaborate, unite* are the dynamic force to better the condition of our people which you have been part of the success. We are disseminating the good news and providing a nourishing cultural diet for our audience through *Sining Gising* and *Arts Awake Page* of NCCA at Manila Times. We also use Radio to spread the gospel.

- The NCCA took on full producing duties with *Sining Gising*, whose pilot telecast aired October 2, 2005 over NBN Channel 4
- On the other hand, the *NCCA Arts Awake* is the print version of *Sining Gising* and comes out every Friday in Manila Times. It features mainly NCCA-spearheaded or funded events, but it also gives space to historical and artistic events by other agencies, especially those that are affiliated with the commission.
- The NCCA helped produce books, including the *Pambansang Direktoryo ng mga Alagad ng Wika*, a directory of organizations and individuals advocating for the Filipino language. Other books published notably include the work of prominent National Artists, who received support from the NCCA for their own volumes.
- *In house newsletters and publications.* **Agung** features all the major projects of the Commission as well as noteworthy events by its grantee.

6. SUPPORT OF ARTISTIC EXCELLENCE

A. National Artists and Manlilikha ng Bayan. The NCCA continued to provide financial assistance and grant support to the fourteen (13) living awardees of our *National Artists* and eight (7) *Gawad sa Manlilikha ng Bayan* and extended stipends and production grants to them so they could produce creative works, preserving their legacies.

The projects of the *Manlilikha ng Bayan* aims to promote awareness and information about the significance of the Philippine artifacts and accord recognition to culture bearers/ traditional artists. On the other hand, the search for future *Manlilikha ng Bayan* for the following categories: bamboo art, hat making, embroidery, pottery, basketry, textile weaving and jewelry making in on-going.

In addition, NCCA administers *Gawad Alab ng Haraya* and *Dangal ng Haraya* awards conducted every 3 years.

The NCCA also assists the Office of the President through the Office of the Presidential Assistant on Culture (OPAC) the granting of Presidential Medal of Merit Awards. President Macapagal-Arroyo has helped revived the Comics Industry and by hosting in Malacañang the awarding ceremony of CineManila and giving incentive award to Cannes winner.

B. International participation

The NCCA supports the participation of individual artists and groups to international competitions; encourages growth of Indie Films by giving film production grants; gives assistance to theater performances, dance and musical productions, and funds literary workshops nationwide.

7. CULTURE AND PEACE. Create special cultural programs in line with national peace and unification initiatives to help end violence and promote conflict resolution through multi-cultural dialogues.

- In line with the Program for Culture and Peace, projects ranging from workshops, conferences and lectures, performances, exhibits, festivals and competitions were pursued promoting *peace and national unity*.
- Initiated in 2010 was the Commission Project, ***NCCA Assistance Bureau for Crises (NCCA Artists Teams for Crises / Creative Therapy Workshops)***, done in consultations with the concerned agency and cultural and arts organizations such as the CCP, KALAHI, PETA, the Philippine International Theater Institute, and the NCCA. As the leading cultural government agency in the country, the NCCA has a duty to respond quickly to address the healing processes of a community that has undergone manmade or natural catastrophes and trauma victims of violence through Creative Arts. Conducting the workshops are prominent seasoned artists in the fields of theater, visual arts, literary arts, and arts educator. The said workshops which started in the Visayas and in Mindanao will be replicated in other parts of the country.